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company of dramatic and Terpsichorean artistes, in a new play, newly mounted and in a newly arranged theatre. From all that we have heard, it appears to us that the venture will prove popular and consequently successful.

LITERARY NOTICES.

Ticknor & Fields have just issued another volume of the Diamond Edition of Dickens, containing "Barnaby Rudge" and "Hard Times," both illustrated in a very able manner by Mr. S. Eytinge, Jr. The cheapness of this edition is wonderful, when we consider that the volume contains over five hundred pages, with many illustrations, and is elegantly and substantially bound, while the price is only one dollar and fifty cents. This is within the reach of every respectable family, and who would be without an edition of Dickens' works, when the cost is really so trifling.

The *Atlantic Monthly* for October contains among other excellent and attractive articles, one by James Parton on the subject of international copyright. It is an able and comprehensive review of the subject, which should convince the most bitter opponent of the rights of authors and publishers. In our next we shall quote and consider its leading points. The other articles are as follows:—"The Guardian Angel," X., by Oliver Wendell Holmes; "Themistocles," by William Everett; "Bon Jonson," by E. P. Whipple; "Uncharitableness," "The Rose Rollins," I., by Alice Cary; "The Flight of the Goddess," by T. B. Aldrich; "The Throne of the Golden Foot," by J. W. Palmer; "The Autobiography of a Quack," Part I.; "Writings of T. Adolphus Trollope," by H. T. Tuckerman; "A Native of Bornoo," "By-ways of Europe—from Perpignan to Montserrat," by Bayard Taylor; "Dinner Speaking," by Edward Everett Hale; "Reviews and Literary Notices."

Our *Young Folks*, for October, has a page illustration by John Teniel, to a poem à la Ingoldsby, by Charles F. Sprague. "Cast away in the cold" is continued; also "Good Old Times." The other articles are: "What," a poem, by Kate Osgood Putnam; "Tor-toise-shells," by A. V. S. Anthony; "Emily's first day with Passy Willow," by Harriet Beecher Stowe; "Robin's House," by L. G. W.; "The Sea and its Swimmers," by C. F. Foster; "Echo," by F. W. Palmer; "How we put out our Fires," by James M. Bugbee; "William Henry's Letter to his Grandmother," by Mrs. A. M. Diaz; "Beautiful Summer," song, words by Emily Huntington Miller, music by J. R. Thomas; "Morning and Evening," by Mrs. Anna M. Wells, and the usual editorial matter. It is in every respect an excellent number.

NEW YORK HARMONIC SOCIETY.

This Society has commenced its rehearsals for the season, which promises to be one of the busiest it has known for many years. Until last year it had never been financially successful, but the Oratorio week last spring relieved it from all embarrassments, and left a profit in the treasury. We are delighted at this result, and trust that the coming season will establish it permanently and prosperously.

The election of officers for the year 1867-8 resulted as follows:

President, C. M. K. Paulison; 1st Vice President, Wm. Wild; 2d Vice President, James K. Todd; Secretary, G. W. Herbert; Financial Secretary, E. H. Jones; Treasurer, D. B. Johnston. Standing Committee, Tenor—Dr. W. B. Eager, G. W. Earle, Sam'l Ayres, Wm. Jewett; Bass—W. T. Hubbard, Isaac Seltzer, R. Keith, C. H. Strong. Concert Committee, D. B. Johnston, E. H. Jones, and W. T. Hubbard.

The Society, since its existence, has never been as financially prosperous as at present,—owing principally to the advantageous arrangements with Mr. Harrison last winter—and propose during the coming season, to give the following works:—

Thursday, February 28th, 1868, "Season."

"December 12th, 1867, "Samson."

Wednesday, "25th, 1867, "Messiah."

Thursday, January 23d, 1868, "Creation."

"February 20th, 1868, "Judas Maccabeus."

Thursday, March 19th, 1868, "Elijah."

And three Oratorios in "Anniversary Week" in May, 1868, not yet decided upon.

The Society also voted to perform Beethoven's "Ninth Symphony" in connection with the Philharmonic Society, but the time has not yet been arranged for the performance.

The election of Mr. G. W. Herbert, as Secretary, cannot fail to give general satisfaction, for he is a courteous gentleman, a prompt business man, and a faithful worker. The election of Mr. D. B. Johnston, as Treasurer and Chairman of the Concert Committee, is also a subject of congratulation, for to his foresight, judgment and untiring exertions, the present prosperous position of the Society is to be mainly attributed. He was one of the organizers of the Society fifteen years ago, and is at present the only active member of all those who swelled its ranks in its beginnings.

With such energetic and enterprising officers, sustained by the good feeling which exists among the members, the future of the Harmonic Society cannot fail to be brilliant and prosperous.

WE HAVE RECEIVED several consignments of music for review, which we shall attend to in the next following weeks in due order. There

can be no better proof of the value attached to the opinions expressed in this journal than the fact, that while the publishers of music who run cheap, so called, musical papers, for the purpose of puffing their own publications, neglect to send their works to us, the authors forward them themselves, being desirous of an impartial and considerate criticism, which they know they will get at our hands. Even those who are our active opponents pay this high compliment to our integrity, conscious that personal hostility never influences our judgment where art is concerned.

"Myrrha," Alfieri's tragedy on the ancient Greek model and story, is one of the most celebrated dramatic works in the world. By some critics it has been deemed the *chef d'œuvre* of the Italian Shakespeare, and it most assuredly possessed merits of the highest order. The parents of "Myrrha" have boasted that strangers visiting the country had neglected the charms of the shrine of Venus to pay their homage to the beauty of their daughter. Venus prepares vengeance for this insult to her, and inspires this Grecian daughter with a passion the portrayal of which, through Alfieri's scenes, becomes a task for the actress that is seldom attempted. Few *tragediennes* have presumed to present the character, and during and after Alfieri's time, for many years, the tragedy was never presented on the stage. Madame Ristori has brilliantly distinguished herself in this highly wrought play, having given to the portraiture of Myrrha's character, and of the emotions arising from her punishment by the incensed deity, a delicacy of coloring and an excellence in the delineation that alone could have established her reputation. This, at least, is the judgment of the best European critics, and as this tragedy may not be repeated, the lovers of literature should not fail to witness it on Monday night. From what has been seen of Madame Ristori, in "Pia di Tolomei" and in "Camma," there are reasonable grounds for assuming that she will give the public a dramatic treat of the highest order. The success of Madame Ristori in this role will be an earnest of the manner in which the public may expect to see it on Monday evening.

Madame Ristori will not give more than five or six of the plays of her ordinary repertoire during the present season, as she is making preparations for the production of Giacometti's new drama on the French revolution and Marie Antoinette's history, which will be of a deeply interesting character, as all know who have read the Queen's history. On Monday "Myrrha" will be repeated.

THE VAGARIES OF CRITICISM are many and curious. Our well beloved and good friends